

galeria nara roesler

**fiac 2019**

booth a37

**october 17–20**

grand palais paris france

cover Tomie Ohtake, **Untitled** [detail], 1980

artur lescher  
carlito carvalhosa  
cássio vasconcellos  
julio le parc  
lucia koch  
philippe decrauzat  
tomie ohtake  
vik muniz  
xavier veilhan

# artur lescher

Born in 1962 in São Paulo, Brazil, where he lives and works

Artur Lescher stands out in Brazil's contemporary art scene with his three-dimensional works. His pieces transcend their sculptural character, crossbreeding boundaries of installation and objects to modify the understanding of these categories and the space they occupy. The fundamental elements of Lescher's discourse lie in the particular, uninterrupted and precise dialogue with both architecture and design, and on the choice of materials, which range from metal, stone and wood to felt, salts, brass or copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not aim at pure formality, in fact expanding formal boundaries. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or, as critic Agnaldo Farias remarked, "the restlessness [of] his pieces, which oppose an exact, clean appearance." This seemingly contradictory method is the base of an artistic process which is grounded in imagination and myth-making, essential elements for Lescher's construction process.

## recent solo exhibitions and projects

- *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- *Porticus*, Palais d'Iéna, Paris, France (2017)
- *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)

## recent group shows

- *Tension and Dynamism*, Atchugarry Art Center, Miami, USA (2018)
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)
- *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, Mana Contemporary, Jersey City, USA (2016)
- *El círculo caminaba tranquilo*, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)
- *The Circle Walked Casually*, Deutsche Bank KunstHalle, Berlin, Germany (2013)

## selected collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA
- Philadelphia Museum of Art, Philadelphia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



Artur Lescher  
**Luce**, 2019  
murano glass  
edition of 5 + 2 AP  
185 x Ø 15 cm/72.8 x Ø 5.9 in

Artur Lescher  
**Verdi**, 2019  
murano glass  
edition of 5 + 2 AP  
185 x Ø 24 cm / 72.8 x Ø 9.4 in





Artur Lescher  
**Massi**, 2019  
murano glass  
edition of 5 + 2 AP  
204 x Ø 14 cm/80.3 x Ø 5.5 in

Artur Lescher  
**Andrea**, 2019  
murano glass  
edition of 5 + 2 AP  
250 x Ø 12 cm / 98.4 x Ø 4.7 in



# carlito carvalhosa

Born in 1961 in São Paulo, Brazil | Lives and works in Rio de Janeiro, Brazil

Carlito Carvalhosa's body of work predominantly involves painting and sculpture, ascribing deep eloquence to the materiality of the medium, all the while transcending it to tackle broader issues. Often, we encounter a disjunction between form and material, which calls attention to the fact that what we see in his works is not tangible, and what we can touch is not what we see. In the 1980s, Carvalhosa was a member of the São Paulo-based collective Grupo Casa 7, alongside Rodrigo Andrade, Fábio Miguez, Nuno Ramos, and Paulo Monteiro. Like his peers, he produced large-format paintings with an emphasis on the pictorial gesture.

In the late 1980s, the artist introduced wax in his paintings, either pure or mixed with pigments. Afterwards, he started making sculptures out of diverse materials, mostly organic and malleable-looking ones. In the mid-1990s he made his lost waxes and porcelain sculptures. Carlito Carvalhosa sets out to expand the fields of pictorial and sculptural research in different ways, be it in his gypsum sculptures, be it in his paintings on mirrors, which the curator Paulo Venancio Filho has described as "paintings which include our presence within them."

## recent solo exhibitions and projects

- *O comércio das coisas*, Silvia Cintra + Box 4, Rio de Janeiro, Brazil (2019)
- *Faço tudo para não fazer nada*, Galeria Nara Roesler, São Paulo, Brazil (2017)
- *Possibility Matters*, Sonnabend Gallery, Nova York, USA (2014)
- *Carlito Carvalhosa*, Kukje Gallery, Seoul, South Korea (2013)

## recent group shows

- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art*, São Paulo, Phoenix Art Museum, Phoenix, USA (2017)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Everything You Are, I Am Not: Latin American Contemporary Art From Tiroche Deleon Collection*, Mana Contemporary, Jersey City, USA (2016)
- *30 x Bienal*, Fundação Bienal de São Paulo, São Paulo, Brazil (2013)
- 11th Bienal de La Habana, Havana, Cuba (2011)

## selected collections

- Cisneros Fontanals Art Foundation (CIFO), Miami, USA
- Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil



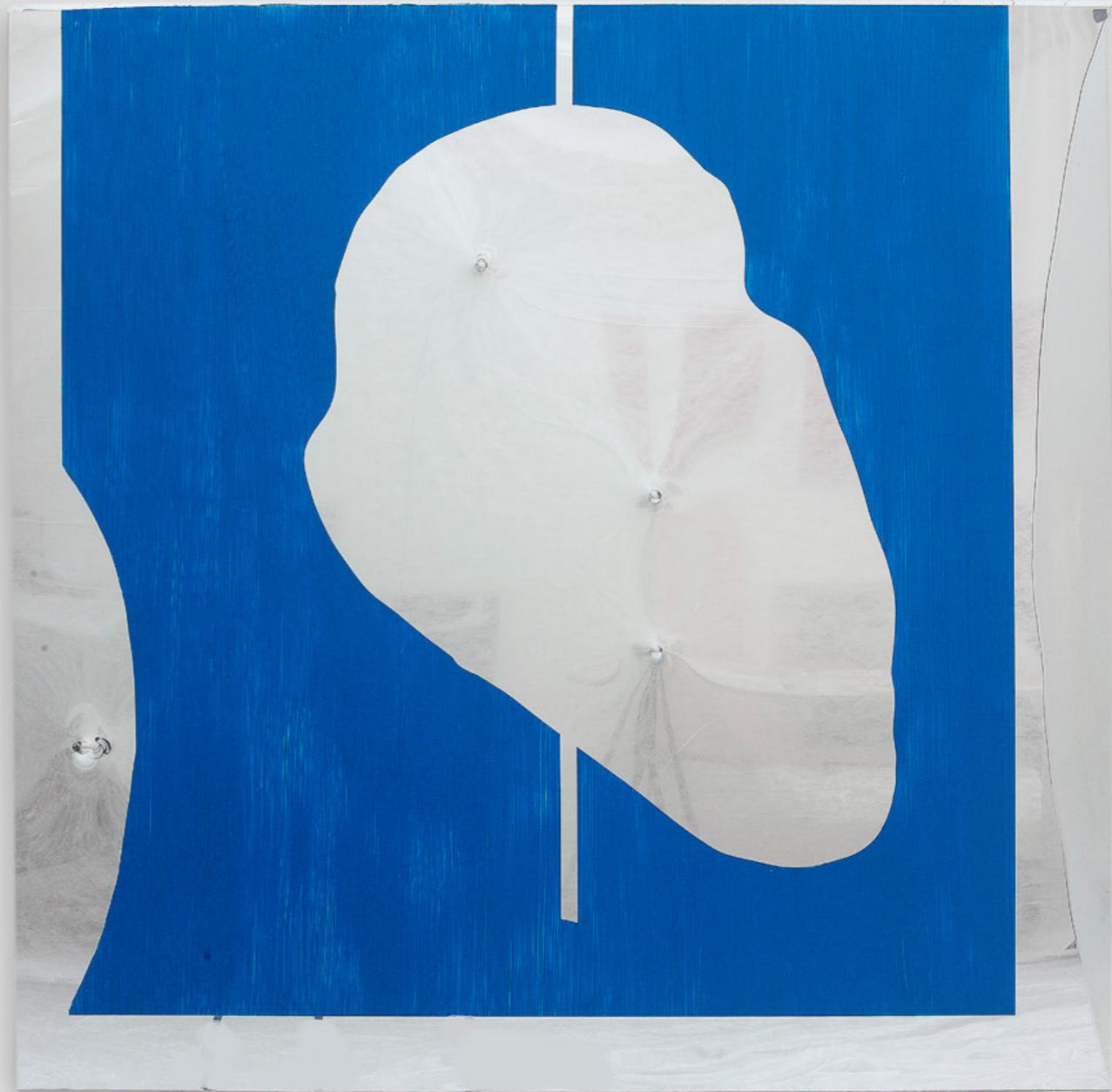
Carlito Carvalhosa  
**Untitled (P57/18)**, 2018  
oil paint on aluminium plate  
200 x 100 cm/78.7 x 39.4 in



Carlito Carvalhosa  
**Untitled (Pg2/12)**, 2011  
oil paint on mirrored aluminium  
70 x 50 cm/27.6 x 19.7 in



Carlito Carvalhosa  
**Untitled (P14/18)**, 2018  
paraffin and wax on wood  
30 x 30 cm/11.8 x 11.8 in



Carlito Carvalhosa  
**Untitled (p64/18)**, 2018  
oil paint on mirrored aluminum  
122 x 122 x 7 cm / 48 x 48 x 2.8 in



Carlito Carvalhosa  
**Untitled (Po2/17)**, 2017  
oil paint on canvas  
30 x 20 cm/11.8 x 7.9 in



Carlito Carvalhosa  
**Untitled (P76/17)**, 2017  
paraffin and wax on wood  
30 x 30 cm/11.8 x 11.8 in



# cássio vasconcellos

Born in 1965 in São Paulo, Brazil, where he lives and works

Cássio Vasconcellos started his career as a photographer at the beginning of the 1980s. Despite having had vast experience as a photojournalist, his artistic projects are characterized by imaginary, fictional and engineered sceneries. Vasconcellos creates an idiosyncratic photographic language that engages with a critique of how we visually connect with diverse aspects of our contemporary society, such as accumulation or means of production. He frequently uses aerial shots as a way of playing with scale and shuffling our cultural and perceptive expectations.

The 'unreal' aspect of his works also allows for a sense of the sublime, distinctly present in his series *Viagem pitoresca pelo Brasil* (2015). In this work, Vasconcellos puts the viewers in contact with what is excessively vast—he confronts us with the exuberance, the density, the endlessness of Brazil's forests while also commenting on ancient modes of image production such as etching. Vasconcellos has published several books, including *Brasil visto do céu* (Editora Brasileira, 2017), *Panorâmicas* (DBA, 2012) and *Noturnos São Paulo* (2002).

## recent solo exhibitions and projects

- *Collectives*, St Georges's Gate (Castle of Ioannina), Photometria Festival, Ioannina, Greece (2019)
- *Viagem pitoresca pelo Brasil*, Pequena Galeria 18, São Paulo, Brazil (2015)
- *Aéreas do Brasil*, Paço das Artes, São Paulo, Brazil (2014)
- *Coletivos*, Today Art Museum (TAM), Beijing; and Art + Shanghai Gallery Shanghai, China (2013)

## recent group shows

- *Trees*, Fondation Cartier pour l'art contemporain, Paris, France (2019)
- *Civilization: The Way We Live Now*, National Museum of Modern and Contemporary Art (MMCA), Seoul, South Korea (2018)
- *Past/Future/Present: Contemporary Brazilian Art from the Museum of Modern Art of São Paulo*, Phoenix Art Museum, Phoenix, USA (2017)
- *Aquí nos vemos - Fotografia en América Latina 2000-2015*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2015)

## selected collections

- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Museo Nacional de Bellas Artes, Buenos Aires, Argentina
- Bibliothèque Nationale, Paris, France
- Museum of Fine Arts Houston (MFAH), Houston, USA



Cássio Vasconcellos  
*A Picturesque Voyage through Brazil # 37*, 2015  
inkjet print on cotton paper  
edition of 5 + 2 AP  
100 x 150 cm/39.4 x 59.1 in



Cássio Vasconcellos  
***A Picturesque Voyage through Brazil # 76***, 2016  
inkjet print on cotton paper  
edition of 5 + 2 AP  
150 x 100 cm/59.1 x 39.4 in



# julio le parc

Born in 1928 in Mendoza, Argentina | Lives and works in Cachan, France

Julio Le Parc is internationally acclaimed as one of the leading names in Optical and Kinetic art. Over nearly six decades he has performed groundbreaking experiments on light, movement and color, seeking to promote new possibilities of the relationship between art and society from a utopian perspective. Despite their pivotal role on this chapter in art history, the canvases, sculptures, and installations by Julio le Parc tackle issues pertaining to painting and its boundaries, using procedures both closer to pictorial tradition, such as acrylic on canvas, as well as kinetic assemblages, apparatuses and installations.

A pioneer of the genre, Julio le Parc was a cofounder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the then quite disseminated aspiration to a dematerialized art, indifferent to market demands, the group would present itself in alternative venues and on the streets. Julio le Parc's works and installations, made from nothing but the interplay of light and shadow, were a direct result of that context, in which the production of a fleeting, ethereal art had a clear sociopolitical tinge.

## recent solo exhibitions and projects

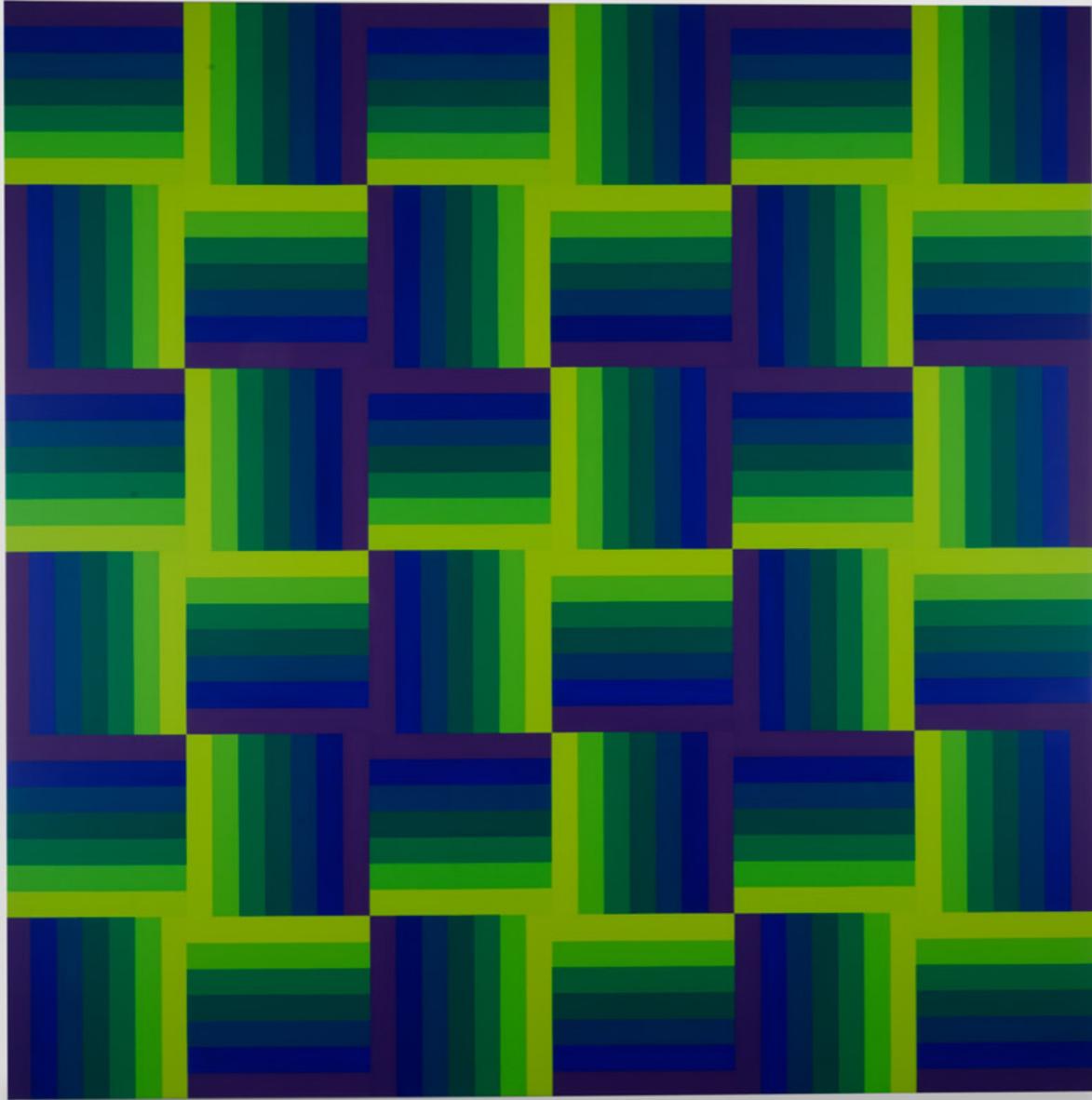
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, The Metropolitan Museum of Art (The Met Beruer), New York, USA (2018)
- *Hommage to Julio Le Parc*, guest of honor, BRAFA, Brussels, Belgium (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

## recent group shows

- *Action < - > Reaction. 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s-1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018)
- *Kinesthesia: Latin American Kinetic Art, 1954-1969*, II Pacific Standart Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York (2016)

## selected collections

- Daros Collection, Zürich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, USA
- Musée d'Art Moderne de a Ville de Paris, Paris, France
- Museum of Modern Art, New York, USA



Julio Le Parc  
**Untitled**, 2019  
acrylic paint on canvas  
200 x 200 cm/78.7 x 78.7 in

# Lucia Koch

Born in 1966 in Porto Alegre, Brazil | Lives and works in São Paulo, Brazil

Lucia Koch's works often engage with investigations around space and its possibilities, seeking to offer ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and architectonic aspects present in the space they occupy, Koch reimagines and interferes with materiality, light, textures, colors and other tangential lines.

According to critic and curator Moacir dos Anjos, the artist 'reorganizes the understanding of visual spaces [...] and establishes an interaction with the public, through negotiating with uprooting perceptions and the disconcerting effect this causes'. Using light filters and textiles, Lucia plays with light and its chromatic effects, creating tensions between the inside and the outside, transparency and opacity, thus altering the nature of space. Since 2001, Lucia Koch has been photographing the interior of carton boxes and empty packaging in such a way that they come to resemble architectural structures. Also playing with notions of perspective, once these images are hung on a wall, they seem to allow for an extension of the space they exist in. Koch also experiments with scale, where the typically small becomes enormous and seems to become inhabitable, raising the question of what turns space into place and uproots the norms that dictate our spatial expectations and experiences.

## recent solo exhibitions and projects

- *Casa de vento*, Casa de Vidro, São Paulo, Brazil (2019)
- *Lucia Koch: No More Things*, Christopher Grimes Projects, Santa Monica, USA (2017)
- *La Temperatura del Aire*, Fundación Caja de Burgos, Burgos, Spain (2015)
- *Mañana, montaña, ciudad y Brotaciones*, Flora ars + natura, Bogotá, Colombia (2014)
- *Exhibition Title*, Institution name, City, Country (year)

## recent group shows

- *Fiction and Fabrication. Photography of Architecture after the Digital Turn*, Museu de Arte, Arquitetura e Tecnologia, Lisbon, Portugal (2019)
- *Brasil, Beleza?!*, Museum Beelden Aan Zee, Hague, Netherlands (2016)
- 11<sup>a</sup> e 13<sup>a</sup> Bienal de Lyon, Lyon, France (2011 e 2015)
- *When Lives Become Form*, Yerba Buena Center For Arts, São Francisco, CA, USA (2009); Contemporary Art Museum, Tokyo, Japan (2008)

## selected collections

- Musée d'Art Contemporain de Lyon, Lyon, France
- Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil
- Museum of Contemporary Art San Diego, San Diego, USA
- The J. Paul Getty Museum, Malibu, USA



Lucia Koch  
**Carta (Bastard Amber)**, 2019  
color filters and metal frames  
140 x 137 x 5,5 cm/55.1 x 53.9 x 2.2 in



# philippe decrauzat

Born in 1974 in Lausanne, Switzerland

Lives and works between Lausanne, Switzerland and Paris, France

Philippe Decrauzat is one of the leading names in a new generation of optical and kinetic artists. His diverse body of work, composed of murals, sculptures, installations, site-specifics and audiovisual works, comes from a critical reflection on the legacy of historical movements in art. The artist recovers notions related to the vanguards of early twentieth century's Russian constructivism, kinetic movement and minimalism. Lines, planes, solids and sounds are articulated to propose situations that aim at establishing a dialogue with the viewer, stimulating the audience's gaze.

Decrauzat presents a review of our modern heritage, mobilizing methods and theories that are present in the context of pop culture and the fields of architecture, graphic design and experimental cinema or science fiction. However, he does not proceed by appropriation but prefers discreet references. He chooses themes and shapes for what they can add through their visual and spatial qualities. The emphasis of his work lies on a perception of modern ways of seeing. In addition to the modernist logic of optics, the artist directs his attention to the eye as an instrument, resuming understandings about the mechanics of vision that are excluded from the artistic discourses in evidence today.

## recent solo exhibitions and projects

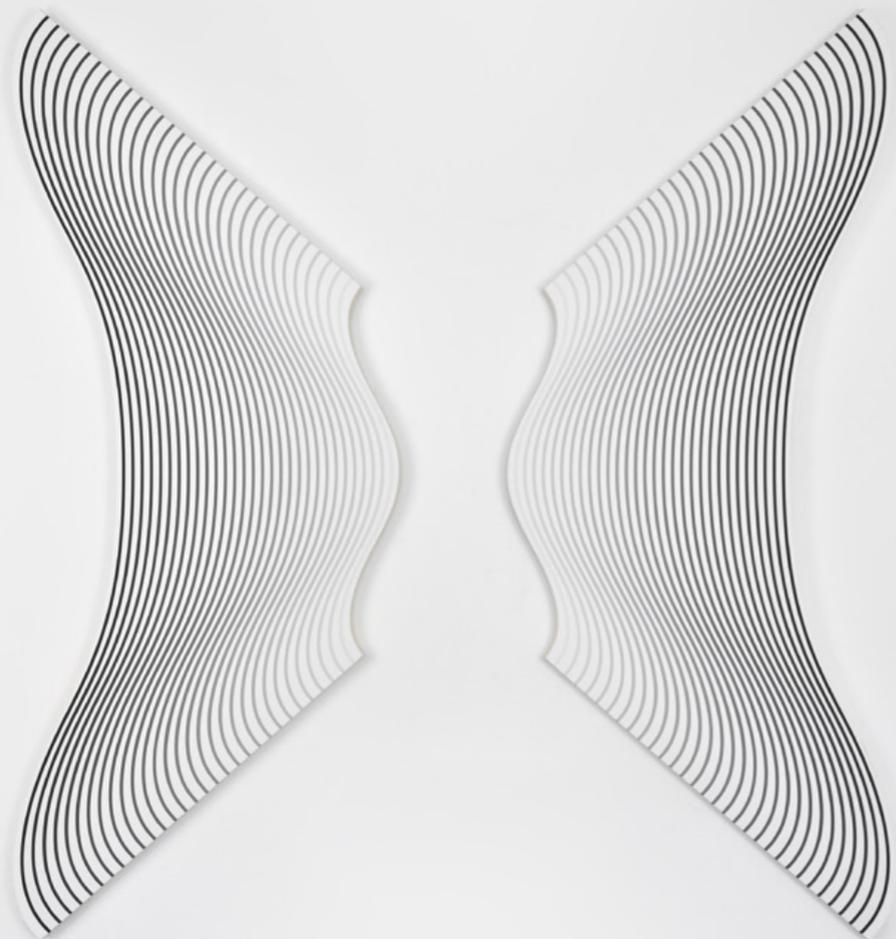
- *Replica*, Blueproject Foundation, Barcelona, Spain (2019)
- *Double Exposure*, Praz-Delavallade, Los Angeles, USA (2019)
- *Tenir pendant que le balancement se meurt*, Parra & Romero, Madrid, Spain (2017)
- *Bright Phase, Dark Phase*, Galerie Mehdi Chouakri, Berlin, Germany (2016)

## recent group shows

- *Concrete Contemporary – Now is always also a little of yesterday and tomorrow*, Museum Haus Konstruktiv, Zurich, Switzerland (2019)
- *The Philosophical Eye*, A Arte Invernizzi Gallery, Milano, Italy (2018)
- *Action <-> Reaction. 100 Years of Kinetic Art*, Kunsthall Rotterdam, Rotterdam, The Netherlands (2018)
- *Flatland / Abstractions narratives #2*, Musée d'Art Moderne Grand-Duc Jean (MUDAM), Luxembourg (2017)
- Le Prix Jean-François Prat, Palais de Tokyo, Paris, France (2016)

## selected collections

- Fondation Louis Vuitton (FLV), Paris, France
- Kunsthau Zürich, Zurich, Switzerland
- Museo de Arte Contemporáneo de Buenos Aires (MACBA), Buenos Aires, Argentina
- The Museum of Modern Art (MoMA), New York City, NY, USA



Philippe Decrauzat  
***A Fragmented Delay***, 2019  
acrylic paint on canvas  
2 pieces of 160 x 60 cm/63 x 23,6 in (each)

# tomie ohtake

Born in 1913 in Kyoto, Japan | Died in 2015 in São Paulo, Brazil

One of the main representatives of abstract art in Brazil, Tomie Ohtake arrived in the country in her early twenties, coming from Kyoto, Japan, in 1936. It wasn't until she was 39 years old that she began painting, taking lessons with Japanese artist Keisuke Sugano, who was visiting Brazil at the time. In the late 1950s, when she left behind an initial phase of figurative studies, she immersed herself in abstract explorations. During this period, she performed a series known as blind paintings, where she would blindfold herself in experiments that challenged the ideas which grounded the Brazilian Neo-concrete movement, also bringing sensibility and intuition to the fore of her practice.

Between the 60s and 80s, Ohtake would produce her most iconic body of work. During that period the artist used techniques on paper such as tearing, cutting and collage, utilizing material from magazines, posters, books and exhibition invitations to conceive her compositions. By then, her artworks introduced geometric shapes with gestural contour and color areas defined by lines. The informalism and gestuality of her early works are then gradually abandoned when she chooses to investigate expressive painting techniques by applying loose brush-strokes and creating geometric, albeit ethereal forms, which were influenced by Zen philosophy. Despite being close to several avant-garde groups and movements, Ohtake always preferred to follow an independent trajectory, having painted until very late in life, having passed away when she was 102 years old. She participated in several biennials, including seven editions of the São Paulo Biennial and the 36<sup>th</sup> Venice Biennial in 1972.

## recent solo exhibitions and projects

- *Tomie Ohtake: cor e corpo*, Caixa Cultural Brasília, Brasília, Brazil (2018)
- *Tomie Ohtake em Curitiba – Vultos, fissuras e clareiras*, Memorial da Cidade – Salão Paranaguá, Curitiba, Brazil (2018)
- *Tomie Ohtake: nas pontas dos dedos*, Galeria Nara Roesler, São Paulo, Brazil (2017)
- *Tomie por Tizuka Yamasaki*, Museu da Imagem e do Som (MIS), São Paulo, Brazil (2015)

## recent group shows

- *Ateliê de Gravura: da tradição à experimentação*, Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2019)
- *Surface Work*, Victoria Miro, London, UK (2018)
- *Arte moderna na coleção da Fundação Edson Queiroz*, Museu Coleção Berardo, Lisbon, Portugal (2017)
- *The World is our Home. A Poem on Abstraction*, Para Site, Hong Kong, China (2015)
- *EFusion: Tracing Asian Migration to the Americas Through AMA's Collection*, Art Museum of the Americas, Washington, WA, USA (2013)

## selected collections

- China Art Museum, Shanghai, China
- Colección Patricia Phelps de Cisneros (CPPC), Caracas, Venezuela
- M+ Museum for Visual Culture, Hong Kong, China
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Tate Modern, London, UK



Tomie Ohtake  
**Untitled**, 1980  
oil paint on canvas  
100 x 100 cm/39.4 x 39.4 in

# vik muniz

Born in 1961 in São Paulo, Brazil

Lives and works between Rio de Janeiro, Brazil and New York, USA

Vik Muniz' body of work explores the limits of representations within visual arts, twinning his production with an urge to grasp the current state of affairs in the world. Using raw materials such as thorn paper, cotton, sugar, chocolate or waste, the artist meticulously composes landscapes, portraits or other depictions offering alternative representations and subsequently, understandings of these materials and the images they render.

According to the critic and curator Luisa Duarte, 'his work demands a retrospective gaze from the public. In order to 'read' his photos, one must question and analyse the process of making, the materials used, as well as identify the original image, so as to attain the meaning of the image. Vik's work brings into play a series of questions for our 'regard' and creates a space for doubt, which is where we build our understanding.'

In tandem with his artistic practice Vik Muniz has headed social projects that rely on art and creativity to aid low-income communities in Brazil, having also produced artworks which aim to give visibility to marginalized groups in society.

## recent solo exhibitions and projects

- *Vik Muniz*, The Sarasota Museum of Art (SMOA), Ringling College of Art and Design, Sarasota, USA (2019)
- *Imaginária*, Solar do Unhão, Museu de Arte Moderna de Salvador (MAM-BA), Salvador, Brazil (2019)
- *Vik Muniz: Verso*, Belvedere Museum Vienna, Vienna, Austria (2018)
- *Afterglow – Pictures of Ruins*, Palazzo Cini, Venice, Italy (2017)

## recent group shows

- *Naar Van Gogh*, Vincent van GoghHuis, Zundert, Netherlands (2018)
- *Troposphere – Chinese and Brazilian Contemporary Art*, Beijing Minsheng Art Museum, Beijing, China (2017)
- *Look at Me!: Portraits and Other Fictions from the "la Caixa" Contemporary Art Collection*, Pera Museum, Istanbul, Turkey (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)
- *Lampedusa*, 56<sup>a</sup> Biennale di Venezia, Naval Environment of Venice, Italy (2015)

## selected collections

- Centre Georges Pompidou, Paris, France
- Guggenheim Museum, New York, USA
- The Tate Gallery, London, UK
- The Victoria and Albert Museum, London, UK
- The Whitney Museum of American Art, New York, USA



Vik Muniz  
**Repro: Centre Pompidou (*Rythme*,  
after Sonia Delaunay)**, 2019  
archival injet print  
edition of 6  
194,1 x 160 cm/76.4 x 63 in



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MARK GERONIMOS

WASHINGTON

11-65

# xavier veilhan

Born in 1963 in Paris, France, where he lives and works

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of work including sculpture, painting, installation, performance, video and photography. His interests lie in both the vocabulary of modernity (speed, motion, urban life) and classical statuary, reinterpreted from a contemporary perspective. His work pays tribute to the inventions and inventors of our modern times through a formal artistic language that mixes the codes of both industry and art. He uses a great variety of techniques to produce tridimensional portraits and landscapes, bestiaries and architectures that hover from the familiar to the extraordinary. For Xavier Veilhan, art is “a tool for the gaze, through which we must look to understand our past, present, and future”.

Frequently situated in the public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving ambulatory space in which the audience becomes an actor. By associating sculpture, scenery, music and living figures, he creates works which turn into narrative statements on the context of an exhibition. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to unexpected readings of the space, allowing for a repertory of signs as a living theatre of society.

## recent solo exhibitions and projects

- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisboa, Portugal (2019)
- *Nuit Studio Venezia*, Musée de la musique - Cité de la musique, Paris, France
- *Xavier Veilhan, Yuksek, Caterina Barbieri & Carlo Maria, The Count, Jonathan Fitoussi - Cine-concert*, Le Lieu unique, Nantes, France (2018)
- *Reshaped Reality; 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao, Bilbao, Spain (2016)
- *Cedar*, Andrehn-Schiptjenko, Stockholm, Sweden (2015)

## recent group shows

- *Rêve Électro*, Musée de la musique – Cité de la musique, Paris, France (2019)
- *Villa Aperta VIII: Calling for a New Renaissance*, Joakim & Xavier Veilhan, Villa Medici, Rome, Italy (2018)
- *Suspension – A History of Abstract Hanging Sculpture 1918 – 2018*, Itinerant exhibition: Olivier Malingue, London, UK; Palais d’Iéna, Paris, France (2018)
- 57<sup>th</sup> International Art Exhibition – La Biennale di Venezia, French Pavillion, Venice, Italy (2017)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, UK (2016)

## selected collections

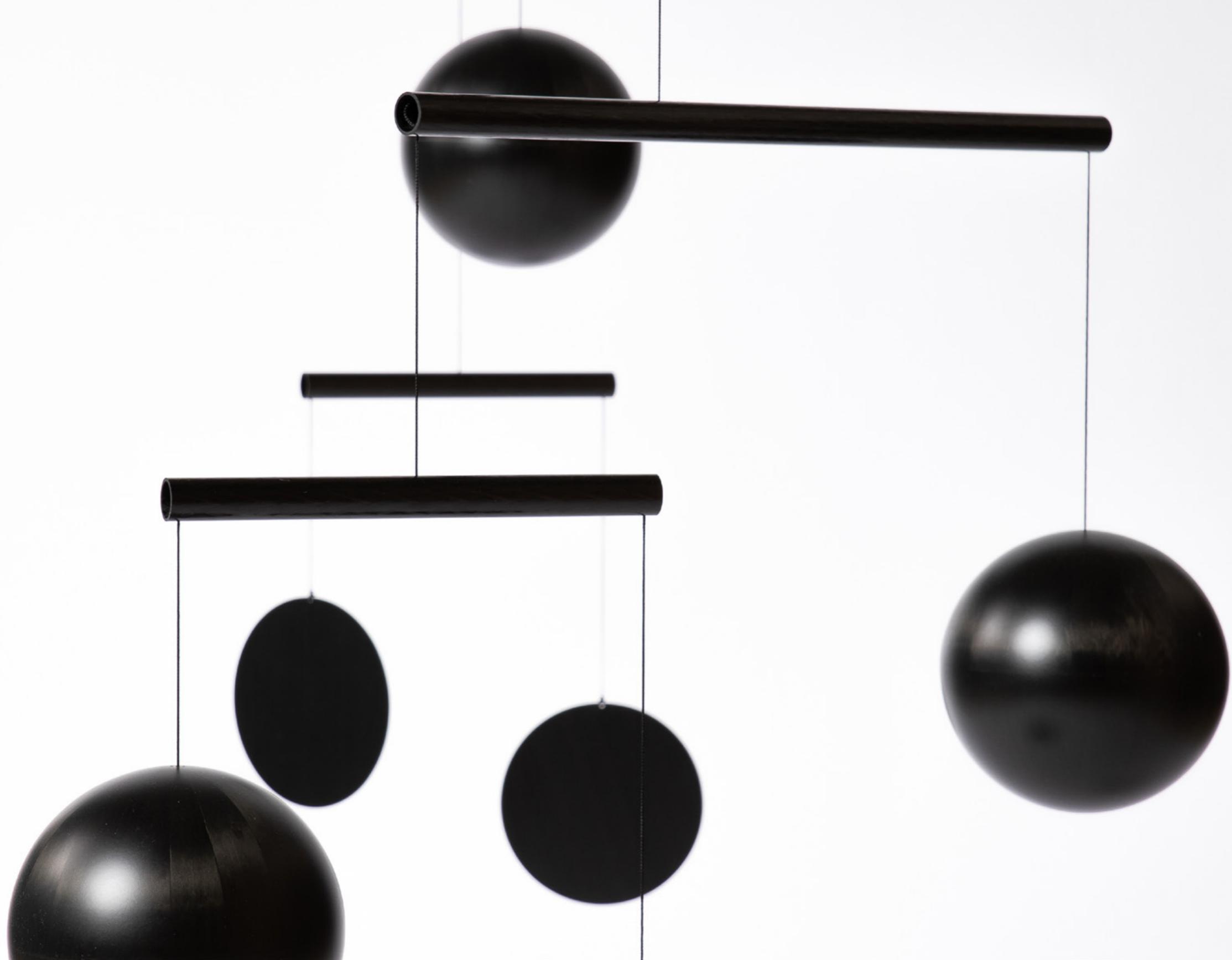
- Musée National d’Art Moderne, Centre Pompidou, Paris, France
- New National Museum of Qatar, Doha, Qatar
- The Israel Museum, Jérusalem, Israel
- Fondation Ilju, Seoul, South Korea



Xavier Veilhan  
**Mobile n° 9**, 2019  
carbone

212 x 169 x 169 cm / 83.5 x 66.5 x 66.5 in

photos © Diane Arques / ADAGP; © Veilhan / ADAGP, Paris, 2019



abraham palatnik  
alberto baraya  
alexandre arrechea  
alice miceli  
angelo venosa  
antonio dias  
artur lescher  
berna reale  
brígida baltar  
bruno dunley  
cao guimarães  
carlito carvalhosa  
cássio vasconcellos  
cristina canale  
dan graham  
daniel buren  
daniel senise  
eduardo coimbra  
eduardo navarro  
fabio miguez  
hélio oiticica  
isaac julien  
josé patricio

julio le parc  
karin lambrecht  
laura vinci  
león ferrari  
lucia koch  
marcelo silveira  
marco castillo  
marco maggi  
marcos chaves  
melanie smith  
milton machado  
not vital  
o grivo  
paul ramirez jonas  
paulo bruscky  
philippe decrauzat  
raul mourão  
rené francisco  
sérgio sister  
tomie ohtake  
vik muniz  
virginia de medeiros  
xavier veilhan

**Galeria Nara Roesler** is a leading Brazilian contemporary art gallery, which represents established and prominent emerging Brazilian and international artists, with headquarters in São Paulo, Rio de Janeiro, and New York. Founded by Nara Roesler in 1989, the gallery has fomented the development and the diffusion of its artists' work through a consistent exhibition program, solid institutional partnerships and constant dialogue with leading curators in the contemporary art scene. Since 2002, the gallery fosters the Roesler Hotel program, which is aimed at promoting dialogues between national and international art communities, inviting artists and curators to develop artistic experiments at the gallery space.

galeria nara roesler

## **fiac 2019**

booth a37

### **public hours**

thursday, october 17 | 2pm–8pm

friday, october 18 | 12pm–8pm

saturday, october 19 | 12pm–7pm

sunday, october 20 | 12pm–7pm

### **fiac 2019**

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